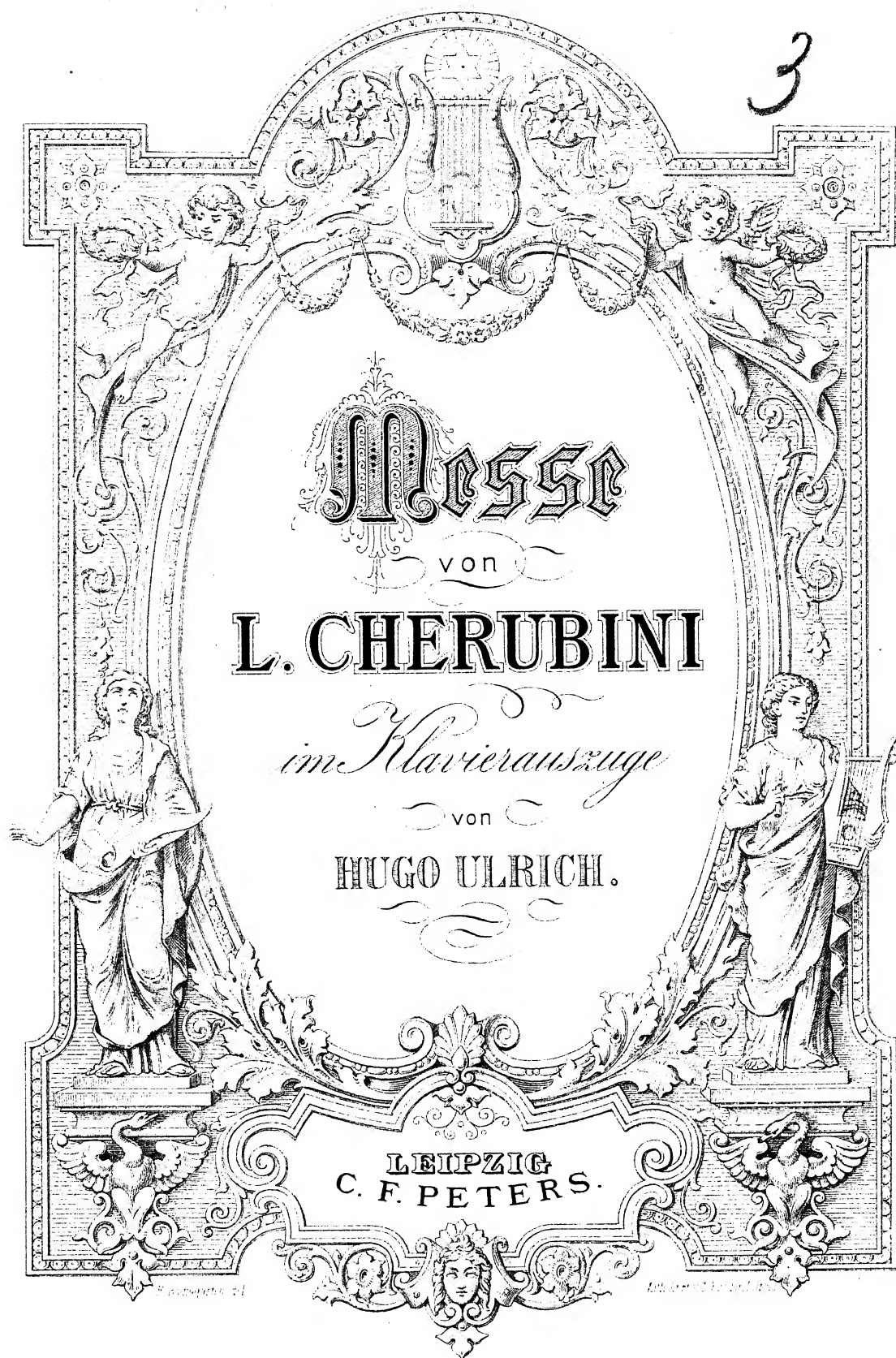


3



Nº 1. Kyrie, Pag. 3.

Kyrie eleison, Christe eleison!

Nº 2. Gloria, Pag. 9.

Gloria in excelsis Deo, et in terra pax hominibus bonae voluntatis, laudamus te, benedicimus te, adoramus te, glorificamus te. Gratias agimus tibi propter magnam gloriam tuam, domine Deus, rex coelestis, pater omnipotens, domine fili unigenite, Jesu Christe, domine Deus, agnus Dei, filius patris; qui tollis peccata mundi miserere nobis, suscipe deprecationem nostram, qui sedes ad dexteram patris. Quoniam tu solus sanctus, tu solus dominus, tu solus altissimus, Jesu Christe, cum sancto spiritu in gloria Dei patris. Amen.

Nº 3. Credo, Pag. 30.

Credo in unum Deum, patrem omnipotentem, factorem coeli et terrae, visibilium omnium et invisibilium; credo in unum dominum Jesum Christum, filium Dei, unigenitum, et ex patre natum ante omnia saecula, Deum de Deo, lumen de lumine, Deum verum de Deo vero, genitum non factum, consubstantialem patri, per quem omnia facta sunt; qui propter nos homines et propter nostram salutem descendit de coelis; et incarnatus est de spiritu sancto ex Maria virgine, et homo factus est. Crucifixus etiam pro nobis sub Pontio Pilato, passus et sepultus est; et resurrexit tertia die secundum scripturas, et ascendit in coelum, sedet ad dexteram patris, et iterum venturus est cum gloria judicare vivos et mortuos, cujus regni non erit finis; et in spiritum sanctum, dominum et vivificantem, qui ex patre filioque procedit, qui cum patre et filio simul adoratur et conglorificatur, qui locutus est per prophetas; et unam sanctam catholicam et apostolicam ecclesiam. Confiteor unum baptisma in remissionem peccatorum, et expecto resurrectionem mortuorum, et vitam venturi saeculi. Amen.

Nº 4. Offertorium, Pag. 51.

Propter veritatem, et mansuetudinem, et justitiam, et deducet te mirabiliter dextera tua, audi filia, et vide, et inclina aurem tuam, quia concupivit rex speciem tuam.

Nº 5. Sanctus, Pag. 59.

Sanctus, sanctus, sanctus, dominus Deus Sabaoth; pleni sunt coeli et terra gloria tua; hosanna in excelsis; benedictus qui venit in nomine domini; hosanna in excelsis.

Nº 6. O salutaris, Pag. 63.

O salutaris hostia, quae coelis pandis ostium; bella premunt hostilia, da robor, fer auxilium.

Nº 7. Agnus Dei, Pag. 68.

Agnus Dei, qui tollis peccata mundi, miserere nobis, dona nobis pacem.

Nº 1. Kyrie.

Herr erbarme dich, Christus erbarme dich.

Nº 2. Gloria.

Ehre Gott in der Höhe, und auf Erden Friede den Menschen, welche guten Willens sind; wir loben dich, wir preisen dich, wir beten dich an, wir verherrlichen dich. Dank sagen wir dir wegen deiner grossen Herrlichkeit, Herr unser Gott, himmlischer König, allmächtiger Vater, Herr, des Vaters eingebornen Sohn, Jesus Christus, Herr, unser Gott, Lamm Gottes, Sohn des Vaters; der du hinwegnimmst die Sünden der Welt, erbarme dich unser, nimm auf unser Flehn, der du sitzt zur Rechten des Vaters. Denn du allein bist heilig, du allein bist der Herr, du allein bist der höchste, Jesus Christus, mit dem heiligen Geiste in der Herrlichkeit Gottes des Vaters; Amen.

Nº 3. Credo.

Ich glaube an einen Gott, den allmächtigen Schöpfer des Himmels und der Erde, alles Sichtbaren und Unsichtbaren; ich glaube an einen Herrn Jesum Christum, den eingebornen Sohn Gottes, und vom Vater abstammend vor allen Zeiten, Gott von Gott, Licht vom Lichte, wahrer Gott vom wahren Gotte, gezeugt, nicht erschaffen, gleichen Wesens mit dem Vater, durch den alles erschaffen worden ist, der wegen uns Menschen und wegen unsres Heils herniederstieg vom Himmel. Und empfangen wurde vom heiligen Geiste, geboren von Maria der Jungfrau, und Mensch ward. Und gekreuzigt wurde für uns unter Pontius Pilatus, litt und begraben ward. Und wieder auferstand am dritten Tage nach der Schrift, und aufstieg in den Himmel, sitzt zur Rechten des Vaters, und wieder kommen wird in Herrlichkeit, zu richten die Lebendigen und die Todten, dessen Reich ohn' Ende sein wird. Und ich glaube an den heiligen Geist, der Herr ist und Leben giebt, der aus dem Vater und Sohne hervorgeht, der mit dem Vater und Sohne zugleich angebetet und verherrlicht wird, der geredet hat durch die Propheten. Und ich glaube an eine heilige, allgemeine und apostolische Kirche. Ich bekenne eine Taufe zur Vergebung der Sünden, und erwarte die Auferstehung der Todten, und ein ewiges Leben. Amen.

Nº 4. Offertorium.

Um der Wahrheit und Milde und Gerechtigkeit Willen, und es wird dich deine Rechte wunderbar leiten; höre Tochter, und siehe, und neige dein Ohr, denn der König hat Verlangen nach deinem Angesicht.

Nº 5. Sanctus.

Heilig, heilig, heilig ist der Herr Gott Zebaoth! Föll sind Himmel und Erde von deinem Ruhme. Hosanna in der Höhe; gelobet sei, der da kommt im Namen des Herrn. Hosanna in der Höhe.

Nº 6. O salutaris.

O heilsames Opfer, welches du zum Himmel den Zugang öffnest; feindliche Krieger drängen, gib Kraft, gib Hilfe.

Nº 7. Agnus Dei.

Lamm Gottes, das du hinwegnimmst die Sünden der Welt, erbarme dich unser, gib uns Frieden.

Krönungs - Messe

3

A dur
von

L. CHERUBINI.

Andante. $\text{♩} = 66$.

Nº 1. Kyrie.

Viol. *p* *f* *f*

p *cresc.* *f* *tr*

SOPRAN. *Tutti. mezza voce* *p* *tr*

TENOR. *Tutti. mezza voce* *p* *tr*

BASS. *Tutti. mezza voce* *p* *tr*

dimin. *p* *p dolce* *p*

cresc. *Ky-ri-cresc.* *Ky-ri-cresc.* *Ky-ri-cresc.*

p *cresc.*

dolce
e e-le-i-son, — Ky-ri-e — e-le-i-son,
dolce
e e-le-i-son, Ky-ri-e — e-le-i-son,
dolce
e e-le-i-son, Ky-ri-e — e-le-i-son,

cresc. *f* *p* *dolce* *p*

p *cresc.*
Ky-ri-e e-le-i-son,
p cresc.
e-le-i-son, *p cresc.*
Ky-ri-e e-le-i-son,
p cresc.
e-le-i-son,

sf dimin. *p* *sf*

f
e-le-i-son; Chri-ste e-le-
e-le-i-son; Chri-ste e-le-
e-le-i-son; Chri-ste e-le-

f *f sempre*

First system of the musical score. It consists of three vocal staves (Soprano, Alto, and Bass) and a piano accompaniment. The vocal parts are in a high register, with lyrics: "i - son, e - le - i -". The piano accompaniment features a complex, arpeggiated texture in the right hand and a more rhythmic bass line. A forte (*ff*) dynamic marking is present.

Second system of the musical score. The vocal parts continue with the lyrics: "son, Chri - ste, Chri - ste e - le - i -". The piano accompaniment maintains its arpeggiated texture. Dynamics include *f* and *ff*.

Third system of the musical score. The vocal parts conclude with the lyrics: "son, e - le - i - son, Chri - ste, Chri - ste e - le - i - son, Chri -". The piano accompaniment continues with its arpeggiated texture. Dynamics include *f* and *p dol.* (piano dolce). A *mezza voce* instruction is written above the final vocal notes.

mezza voce *cresc.*

Chri - ste, Christe e - le - i - son, ——— Christe, Chri - ste e - le - i -

cresc.

ste, Chri - - - ste, Christe e - le - i -

mezza voce *cresc.*

Chri - ste, Christe e - le - i - son, ——— Christe e - le - i -

cresc.

f *dolce*

son, Chri - ste, — Chri - ste e - le - i - son.

f *dolce*

son, Chri - ste — e - le - i - son.

f *dolce*

son, e - le - i - son.

f *p* *cresc.* *dimin.* *p*

f

Ky - ri - e,

f

Ky - ri - e,

f

Ky - ri - e,

cresc. *f* *dimin.* *tr.*

p *cresc.*
 Ky - ri - e e - le - i - son,
p cresc. e - - - le - i - son, *p cresc.* Ky - ri - e e - le - i - son,
p e - - - le - i - son,

p *sf* *p* *f* *p*

dolce
 Ky-ri-e, — Ky-ri-e — e - le-i - son,
dolce Ky-ri-e, — Ky-ri-e — e - le - i - son, e -
dolce Ky-ri-e, Ky-ri-e e - le-i - son,

cresc. *f* *dolce*
 e - le-i - son, — Ky-ri - e e - le-i - son, — Ky-ri-
cresc. *f* *dolce*
 le - - - i - son, Ky-ri - e e - le - i - son, Ky-ri - e —
cresc. *f* *dolce*
 e - le-i - son, — Ky-ri - e e - le - i - son, Ky-ri - e —

cresc. *f* *p* *cresc.*

First system of the musical score. It includes three vocal staves (Soprano, Alto, and Bass) and a piano accompaniment. The lyrics are: "e - le - i - son, e - le - i - son, e - le - i - son, Chri -". The piano part features a violin (Viol.) and flute (Fl.) section. Dynamics include *dimin.* and *p*.

Second system of the musical score. The lyrics continue: "ste, Chri - ste e - le - i - son, e - le - i - son, Ky - ri - e, Ky - ri - e e - le - i -". The piano accompaniment includes a section with *dimin.* and *p* dynamics.

Third system of the musical score. The lyrics conclude: "son, e - le - i - son, e - le - i - son. son, e - le - i - son, e - le - i - son. son, e - le - i - son, e - le - i - son." The piano accompaniment includes a section with *dimin.*, *p*, and *f* dynamics.

Nº 2. Gloria.

Andante maestoso. ♩ = 96.

Tutti. *f*Tutti. *f*Tutti. *f*

Glo - ri - a,

glo-ri-a in ex -

Andante maestoso. ♩ = 96.

ff marcato bene

Ped.

✱ Ped.

✱ Ped. ✱

cel - sis, in ex-cel-sis De - o, in ex -

cel - sis, in ex-cel-sis De - o, in ex -

cel - sis, in ex-cel-sis De - o, in ex -

Ped.

✱ Ped.

✱ Ped. ✱

cel - sis De - o,

cel - sis De - o,

cel - sis De - o,

Ped.

✱ Ped.

✱ Ped.

et in ter - ra pax ho - mi - ni-bus,

et in ter - ra pax ho - mi - ni-bus,

et in ter - ra pax ho - mi - ni-bus,

bo-nae vo-lun-ta - tis.

bo-nae vo-lun-ta - tis.

bo-nae vo-lun-ta - tis.

Viol.

Ob.

f *dimin.* *p* *f* *p* *f*

Viol.

Fag.

Allegro. ♩ = 160.

Lau-damus, lau-damus,

Lau-damus, lau-damus,

Lau-damus, lau-damus,

Allegro. ♩ = 160.

ff *ff* *ff*

lau - da - mus te, be - ne - di - ci - mus te, laudamus te, lau - da - mus

lau - da - mus te, be - ne - di - ci - mus te, laudamus te, lau - da - mus

lau - da - mus te, be - ne - di - ci - mus te, laudamus te, lau - da - mus

te, a - do -

te, a - do -

te, lauda - mus te, bene - di - cimus te, a - do -

ra - mus te, a - do -

ra - mus, a - do - ra - mus te, a - do -

ra - mus, a - do - ra - mus te, lauda - mus te, benedi - cimus te, a - do -

ca - - - mus te, glo - ri - fi - ca - - - mus, glo - ri - fi - ca - - mus

ca - - - mus te, glo - ri - fi - camus, glo - ri - fi - camus te,

ca - mus te, glo - ri - fi - camus, glo - ri - fi - camus

Ped. ✦ Ped. ✦

te, lau - da - mus, lau - da - mus, lau - da - mus te, be - ne - di - ci - mus te, _____

lau - da - mus, lau - da - mus, lau - da - mus te, lau - da -

te, _____ lau - da - mus, lau - da - mus te, lau - da -

_____ bene - di - ci - mus te, a - do - ra - mus te, a -

mus, lau - da - - mus, be - ne - di - ci - mus, a - do - ra - mus

mus, lau - da - - mus, be - ne - di - ci - mus te, a - do - ra - mus

The image displays a musical score for the 'Gloria in excelsis Deo' by Franz Schubert. It features three vocal staves (Soprano, Alto, and Bass) and a piano accompaniment. The key signature is D major (two sharps) and the time signature is common time (C). The lyrics are in Latin: 'do - ra - mus te, glo - ri - fi - ca - mus te, a - do - ra - mus te, glo - ri - fi - ca - mus te, lau - damus, lau - damus, glo -'. The piano part includes dynamic markings such as *sf* (sforzando) and *f* (forte). The score is presented in a clear, black-and-white format with standard musical notation.

glo - ri - fi - ca - mus, glo - ri - fi - ca - - mus, glo - - ri - - fi -

glo - ri - fi - ca - mus, glo - ri - fi - ca - - mus, glo - - ri - - fi -

ri - - fi - - ca - mus, glo - ri - fi - ca - - mus, glo - - ri - - fi -

ca - - - - - mus te.

ca - - - - - mus te.

ca - - - - - mus te.

f

Ped.

Andante. ♩ = 104.

p dolce Gra-ti-as,
Gra - ti-as a - gi-mus ti - bi, gra-ti-as a - gi-mus

Gra-ti-as,

Andante. ♩ = 104.

pizz. *sf marcato* *Cor.* *pdol.*

gra - ti-as a - gi-mus, a - gi-mus ti - bi, *P* propter
ti - bi, a - gi-mus ti - bi,
gra - ti-as *Fl.* a - gi - mus ti - bi,

sf *Fag.* *sf marcato*

cresc. *f* ma - - - gnam glo - ri-am tu - - am,
cresc. *f* propter ma - gnam glo - ri-am tu - - am,
cresc. *f* propter ma - gnam glo - ri-am tu - - am,

Fl. Ob.

p *Cor.* *Fag.*

First system of the musical score. It consists of three vocal staves (Soprano, Alto, and Bass) and a piano accompaniment. The piano part features a series of chords in the right hand and a moving bass line in the left hand. A *cresc.* (crescendo) marking is present in the piano part, followed by a *ff* (fortissimo) dynamic.

Second system of the musical score. It consists of three vocal staves and a piano accompaniment. The vocal parts sing: "do - mi - ne, do - mi - ne De - us, do - mi - ne, rex coe -". The piano part includes a *p* (piano) dynamic marking and a *p dol.* (piano, dolce) marking. The piano accompaniment features a series of chords and a moving bass line.

Third system of the musical score. It consists of three vocal staves and a piano accompaniment. The vocal parts sing: "do - mi - ne De - us, rex coe - le - stis, De - us le - stis, De - us, rex coe - le - stis, do - mi - ne De - us, rex coe - le - stis, De - us". The piano part includes a *sf marc.* (sforzando, marcato) marking. The piano accompaniment features a series of chords and a moving bass line.

cresc. *f*

pa - - - ter o - mni - po - tens,

p *cresc.* *f*

De-us pa - - ter o - mni - po - tens,

p *cresc.* *f*

De-us pa - - ter o - mni - po - tens,

p

do -

p

do -

p

do -

cresc. *ff* *sf* *p*

sf *p*

- mi-ne fi - - li, fi-li u - ni - ge - - ni - ti, Je -

sf *p*

- mi-ne fi - - li, fi-li u - ni - ge - - ni - ti, Je -

sf *p*

- mi-ne fi - - li, u - ni - ge - ni - ti, Je -

- su Chri - ste, Je - su, Je - su Chri - ste,
 - su Chri - ste, Je - su, Je - su Chri - ste, *mezza voce* do - mine,
 - su Chri - ste, Je - su Chri - ste,

sf *p* *f marc.*

do - mine De - us, a - gnus De - i, a - gnus
 do - mine De - us, do - mine, do - mi - ne De - us, a - gnus
 do - mine De - us, a - gnus

p *dolce* *p*

De - i, do - mi - ne De - us, a -
 De - i, do - mi - ne De - us, a -
 De - i, do - mi - ne De - us, a -

p *p* *p*

gnus, a - - - gnus De - - - i, *f* *p sotto voce* fi - li - us, fi -

gnus, a - - - gnus De - - - i, *f* *p sotto voce* fi - li - us, fi -

gnus, a - - - gnus De - - - i, *f* *p sotto voce* fi - li - us, fi -

li - us pa - tris, *p* a - - gnus De - - - i.

li - us pa - tris, *p* a - - gnus De - - - i,

li - us pa - tris, *p* a - - gnus De - - - i,

pizz. *dimin.* *p* *p* *dimin.*

pp fi - li.us pa - - - tris, *Grave.* $\text{♩} = 50.$

pp fi - li.us pa - - - tris, *Grave.* $\text{♩} = 50.$

pp fi - li.us pa - - - tris, *Grave.* $\text{♩} = 50.$

pizz. *pp* *pp* *pp* *ff*

f

qui tol - - - lis pecca - ta mun - di, qui tol - lis pec-

qui tol - - - lis pecca - ta mun - di, qui tol - lis pec-

qui tol - - - lis pecca - ta mun - di, qui tol - lis pec-

marcato

ff

3ed. 3ed. 3ed. 3ed.

p dolce

ca - ta mi - se - re - - - re no - - - bis,

p dolce

ca - ta mi - se - re - re no - - bis, mi - se - re - - - re,

p dolce

ca - ta mi - se - re - - - re no - - - bis,

Ob.

p dolce

f

qui tol - - - lis pecca - ta mun - di, qui tol - lis pec-

qui tol - - - lis pecca - ta mun - di, qui tol - lis pec-

qui tol - - - lis pecca - ta mun - di, qui tol - lis pec-

marcato

p dolce

ca-ta su-sci-pe de-pre-ca-ti - o - - - nem no - -

p dolce

ca-ta su-sci-pe de-pre-ca-ti - o - - - nem no - -

p dolce

ca-ta su-sci-pe de-pre-ca-ti - o - - - nem no - -

Ob.

f *p*

Ob.

p

stram, qui se-des ad dex-teram, ad dex-teram pa-tris,

stram, qui se-des ad dex-teram, ad dex-teram pa-tris,

stram, qui se-des ad dex-teram, ad dex-teram pa-tris,

Viol.

f

p

mi-se-re - re mi-se-re-re no-bis, mi-se-re - - - re no-bis.

p

mi-se-re - re mi-se-re-re no-bis, mi-se-re-re no-bis.

p

mi-se-re - re mi-se-re-re, mi-se-re - re no-bis.

Fl.

p

Andante maestoso, come prima.

Quoni-am tu so-lus sanctus, tu so-lus Do-

Quoni-am tu so-lus sanctus, tu so-lus Do-

Quoni-am tu so-lus sanctus, tu so-lus Do-

Andante maestoso, come prima.

mi-nus, tu so-lus al-tis-si-mus, Je-su Chri-

mi-nus, tu so-lus al-tis-si-mus, Je-su Chri-

mi-nus, tu so-lus al-tis-si-mus, Je-su Chri-

Allegro.

ste, cum sancto spiritu, cum sancto

ste, cum san-cto spiri-tu, cum san-cto spiri-tu in

ste, cum san-cto spiri-tu in

Allegro.

spi-ri-tu in glo-ri-a De-i pa-

glo-ri-a, in glo-ri-a De-i pa-

glo-ri-a, in glo-ri-a De-i pa-

tris, De-i pa-tris, in glo-ri-a, cum san-cto,

tris, De-i pa-tris, in glo-ri-a,

tris, De-i pa-tris, in glo-ri-a,

san-cto spi-ri-tu in glo-ri-a, in glo-ri-

in glo-ri-a, cum san-cto, san-cto spi-ri-tu in glo-ri-

in glo-ri-a, in glo-ri-

a, in glo-ri-a, in glo-ri-a, in glo-ri-a

a, in glo-ri-a,

a, cum san-cto, san-cto spi-ri-tu in glo-ri-a,

a De-i pa-tris, De-i pa-tris, a-men, a-

De-i pa-tris, in glo-ri-a, in glo-ri-a De-i pa-tris, a-men, a-

De-i pa-tris, De-i pa-tris, a-men, a-

men, cum san-cto, sancto spi-ritu in

men, cum san-cto, sancto spi-ritu

men, cum san-cto, sancto spi-ritu

men, a - men, a - men, a - men, cum san - cto,
 men, a - men, a - men, a - men, a - men,
 a - men, a - men, a - men, cum

f marcato

san - cto spi - ri - tu, cum san - cto
 in glo - ri - a, a - men, a - men,
 san - cto spi - ri - tu, a - men, a - men, cum

f marcato

spi - ri - tu in glo - ri - a De - i pa - tris,
 in glo - ri - a, in glo - ri - a De - i pa -
 san - cto spi - ri - tu in glo - ri - a De - i pa -

f marcato

The image displays a musical score for the 'Gloria in excelsis Deo' by Franz Schubert. It is a two-page spread from a music book. The top system shows the vocal parts (Soprano, Alto, and Tenor/Bass) with lyrics in German. The bottom system shows the piano accompaniment. The score is written in G major (one sharp) and 4/4 time. The vocal parts are marked with a piano (*p*) dynamic and a crescendo (*cresc.*) marking. The piano accompaniment is marked with a fortissimo (*sf*) dynamic and a piano (*p*) dynamic. The lyrics are: 'in glo-ri - a De - i pa - tris, in glo-ri - a De - i pa -'. The piano part features a prominent bass line with many beamed eighth notes.

p *cresc.*
in glo-ri - a De - i pa -
p *cresc.*
tris, in glo-ri - a De - i pa -
p *cresc.*
tris, in glo-ri - a De - i pa -

sf *p*

tris, a - - - men, a-men, in

tris, a - - - men, a-men, a -

tris, a - - - men, a-men, a -

cresc. *ff*

glo - ri - a De - i pa - tris, in glo - ri - a De - i

men, in glo - ri - a De - i pa - tris, in glo - ri - a De - i

men, in glo - ri - a De - i pa - tris, in glo - ri - a De - i

f *f* *f* *p*

The image displays a musical score for a vocal and piano arrangement of "The Lord's Prayer." The score is written for three voices (Soprano, Alto, and Tenor/Bass) and piano accompaniment. The key signature is one sharp (F#), and the time signature is 4/4. The vocal parts enter with the lyrics "pa - tris," on a long note, with a *cresc.* marking above the first measure. The piano accompaniment begins with a series of chords and moving lines, including a *cresc.* marking in the right hand. The score is presented in a clear, professional layout with standard musical notation.

The musical score is for a piece titled "Amen, Amen, Amen, cum sancto spiritu". It is written for voice and piano. The key signature is one sharp (F#), and the time signature is 4/4. The score is divided into two systems. The first system contains the vocal parts (Soprano, Alto, and Bass) and the beginning of the piano accompaniment. The second system continues the piano accompaniment. The vocal parts enter with a long note on the first measure, followed by a series of eighth and sixteenth notes. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand and a simpler bass line in the left hand. The piece concludes with a final chord and a fermata.

Vocal Parts:

- Soprano:** a - - - men, amen, a - men, cum san - - cto spi -
- Alto:** a - - - men, amen, a - men, cum san - - cto spi -
- Bass:** a - - - men, amen, a - men, cum sancto, cum

Piano Accompaniment:

- Right Hand:** Features a rhythmic pattern of eighth and sixteenth notes, often beamed together. The melody is simple and repetitive.
- Left Hand:** Features a simpler bass line, often consisting of single notes or pairs of notes.

Performance Markings:

- Dynamic Markings:** *ff* (fortissimo) is used at the beginning of the vocal parts and the piano accompaniment. *f* (forte) is used in the piano accompaniment towards the end.
- Articulation:** There are many accents and slurs throughout the score, indicating phrasing and emphasis.
- Tempo/Character:** The piece is marked with a star symbol, suggesting a lively or festive character.

- ri - tu, in glo - ri - a, in glo - ri - a De - - i
 - ri - tu, in glo - ri - a, in glo - ri - a De - - i
 sancto, cum san - cto spi - ri - tu in glo - ri - a De - - i

pa - tris, a -

pa - tris, a -

pa - tris, a -

f *ff*

Ped. ✱ *Ped.* ✱ *Ped.* ✱ *Ped.* ✱

men, a - men, a - men, a - men, a - men, a -

men, a - men, a - men, a - men, a - men, a -

men, a - men, a - men, a - men, a - men, a -

Ped. ✱ *Ped.* ✱

men.

men.

men.

f

Nº 3. Credo.

Allegro. ♩ = 160.

Tutti. *f*

The musical score is for a piece titled 'Credo'. It is marked 'Allegro' with a tempo of 160 beats per minute. The score is for a vocal part (likely Tenor or Bass) and a piano accompaniment. The piano part features a prominent, rhythmic melody in the right hand, often marked with 'ff sempre' (fortissimo sempre). The vocal part enters with the word 'Cre-do' and continues with 'in u-num De-um, pa-trem o-mni-po-ten-tem, fa-cto-rem coe-li et ter-rae, vi-si-bi-li-um o-mni-um et in-vi-si-bi-li-um'. The score is divided into five systems, each with a vocal staff and a piano grand staff. The key signature has one sharp (F#), and the time signature is common time (C). The score ends with a final cadence in the piano part, marked with a double bar line and a repeat sign.

Cre - - - do,

cre - - do in u - - num De - - - um, pa - - trem o -

mni - - po - - ten - - - tem, fa-cto - rem coe - - li et

ter - - - rae, vi - - si - - bi - - li - um o - - mni - um

et in - - vi - - si - - bi - - - li - - - um

f Credo, cre - - - do, **Tutti.** *f* Credo, cre - - - do, et in u - - -

f Credo, cre - - - do,

num do - mi - num Je - sum Chri - - stum, fi - li - um, fi - li - um De - i

cre - do, cre - - - do, u - ni - ge - - - ni - - - tum, cre - do, cre - - - do, cre - do, cre - - - do,

et ex pa - - - tre

na - - - tum an - - - te o - - - mni -

cre-do,

cre-do,

a, o - - mni - a se - - - cu - la, cre-do,

cre - - do,

Tutti. *f*

cre - - do, De - - - um de De - - - o, lu - men,

cre - - do,

lu - - men de lu - - mi - ne, cre-do, cre - - - do, cre-do, cre - - - do, cre-do, cre - - - do,

6315

De - - - - um ve - - - - rum,



De - - - - um ve - - - - rum, de De - - o



cre - do, cre - - - do,
cre - do, cre - - - do,
ve - - - - ro, cre - do, cre - - - do,



ge - ni - tum, non fa - - - ctum, con - sub - stan - ti - a - lem pa - - -
ge - ni - tum, non fa - - - ctum, con - sub - stan - ti - a - lem pa - - -



tri, per quem o-mni-a fa-cta sunt, cre-do, cre-

tri, per quem o-mni-a fa-cta sunt, cre-do, cre-

do, qui pro-pter nos ho-mi-nes et pro-pter no-stram, no-

do, qui pro-pter nos ho-mi-nes et pro-pter no-stram, no-

stram sa-lu-tem de-scen-dit de coe-lis, de-scen-dit de

stram sa-lu-tem de-scen-dit de coe-lis, de-scen-dit de

coe - - - - - lis, cre - do, cre - do, cre - do,

Larghetto. $\text{♩} = 50.$

cre - do, cre - - - do, cre - do, cre - - - do, cre - do, cre - - - do,

Larghetto. $\text{♩} = 50.$

Viol. p p p

SOPRAN. *mezza voce p*
et in - car - na - tus est de spi - ri -
Ob. Clar. Fl.
dimin. p dolce

Viol. p pp

ex Ma - ri - a vir - gi - ne et ho - mo fa - ctus

pp cre - - - do,

pp cre - - - do,

Vcll.

Ob.

p

dimin

p

Fag.

est, et ho-mo fa-ctus est

cre - - - do, cre - - - do,

cre - - - do, cre - - - do,

Viol. Ob. Viol.

pp

Musical score for "Agnus Dei" by Franz Schubert, Op. 92, No. 3. The score is for voice and piano. It features a vocal line with lyrics "Agnus Dei, qui tolles in te omnia peccata mundi, miserere nobis, qui tolles in te omnia peccata mundi, miserere nobis, qui tolles in te omnia peccata mundi, miserere nobis." and a piano accompaniment. The score includes dynamic markings such as "p", "pp", and "dimin.".

p
 cru - ci - fi - - - - - xus e - - - ti -
 cru - ci - fi - - - - - xus e - - - ti -
 cru - ci - fi - - - - - xus. e - - - ti -

Viol. Viol.
pp *pp* *pp*

p
 am pro no - - bis sub Pon - ti - o Pi - - la - - to, pas - -
 am pro no - - bis sub Pon - ti - o Pi - - la - - to,
 am pro no - - bis sub Pon - ti - o Pi - - la - - to, Fl.

Viol. Ob.
p

sus, pas - - - - - sus,
p pas - - - sus, *p* pas - - - -

Cor. Viol.
pp
 Viol.

First system of the musical score. It includes a vocal line and a piano accompaniment. The vocal line starts with a rest, followed by the word "sus," on a half note. The piano part features a continuous eighth-note accompaniment in the right hand and a bass line in the left hand. The lyrics "et se - - - pul - - - tus est," are written below the vocal line.

sus,
et se - - - pul - - - tus est,

Second system of the musical score. It includes a vocal line and a piano accompaniment. The vocal line has a rest followed by the word "cre - - - do." on a half note. The piano part continues with the eighth-note accompaniment. The lyrics "cre - - - do." are written below the vocal line.

cre - - - do.
cre - - - do.
cre - - - do.

Third system of the musical score. It includes a vocal line and a piano accompaniment. The tempo marking "Molto vivace. $\text{♩} = 60$." is present. The vocal line has a rest followed by the word "Et re - sur -" on a half note. The piano part features a continuous eighth-note accompaniment. The lyrics "Et re - sur -" are written below the vocal line.

Molto vivace. $\text{♩} = 60$.
Et re - sur -
Et re - sur -
Et re - sur -

re - - xit ter - - - ti - a di - - e, re - sur-re - xit se - -

re - - xit ter - - - ti - a di - - e, re - sur-re - xit se - -

re - - xit ter - - - ti - a di - - e, re - sur-re - xit se - -

Feo. *†Feo.*

cun - dum scri - ptu-ras

cun - dum scri - ptu-ras et a-scen-dit in coe - - - - -

cun - dum scri - ptu-ras et a - scen - dit in

f marcato

et a - scen - dit in coe - - - - - lum, —

lum, in coe - - - - - lum, —

coe - - - - - lum, in coe - - - - - lum, —

f *f* *f* *ff*

The image displays a musical score for the 'Gloria in excelsis Deo' by Franz Schubert. It is divided into two systems. The first system contains three staves: two vocal staves (Soprano and Alto) and one piano accompaniment staff. The vocal parts are in G major and 4/4 time. The lyrics are: 'se - det ad dex - teram, ad dex - te - ram' on the first staff and 'se - det ad dex - teram, ad dex - te - ram pa - tris,' on the second staff. The piano part provides harmonic support. The second system continues the piano accompaniment with a more complex texture, including a forte (ff) dynamic marking. The score is presented in a clear, professional layout with standard musical notation and Latin lyrics.

pa - tris, se - - det ad dex - teram, se - - det ad
 se - det ad dex - teram, se - - det ad dex - te - - ram
 pa - tris, se - - det ad dex - teram, se - - det ad

ff

ff

ff

ff

The image shows a page from a musical score, likely a vocal score for a choir or solo voice, with piano accompaniment. The title "Credo" is prominently displayed at the top center. The music is in G major (one sharp) and 4/4 time. The vocal parts (Soprano, Alto, Tenor, and Bass) are written on staves with lyrics in Latin. The piano accompaniment is on the bottom staff, marked "marcato" and "ff". The score includes dynamic markings such as "f" (forte) and "ff" (fortissimo). The lyrics are: "dex - teram pa - - tris, cre - do. Et i - te - pa - - - tris, cre - do. Et i - te - dex - teram pa - - tris, cre - do. Et i - te -". The page number "6345" is visible at the bottom left, and the publisher's name "F. Schöten" is at the bottom right.

Credo

marcato

ff

6345 F. Schöten

rum ven - - tu - rus est, ven - - tu - - rus

rum ven - - tu - rus est, ven - - tu - - rus

rum ven - - tu - rus est, ven - - tu - - rus

fed. ✱ *simili*

est cum glo - ri - a, cre - - do, ju - di - ca - re

est cum glo - ri - a, cre - - do,

est cum glo - ri - a, cre - - do,

f

dimin.

vi - vos, ju - di - ca - re vi - vos et mor - tu - os, et mor - tu -

f *dimin.*

ju - dica - re vi - vos, ju - di - ca - re vi - vos et mor - tu - os,

f *dimin.*

ju - dica - re vi - vos, ju - di - ca - re vi - vos et mor - tu - os,

f *dimin.*

p

os, cu - jus re - gni non e - rit fi - nis, non e - rit

et mor - tu - os, cu - jus re - gni non e - rit fi - nis,

et mor - tu - os, cu - jus re - gni non e - rit fi - nis,

p

dimin.

pp

fi - nis, non e - rit fi - nis,

pp

non e - rit fi - nis, non e - rit fi - nis,

pp

non e - rit fi - nis, non e - rit fi - nis,

Viola.

pp

Vcello.

p

f

cre - do. Et in

ff

cre - do. Et in

ff

cre - do. Et in

cresc.

ff

spi - ritum, spi - ri - tum san - ctum do - minum et

spi - ritum, spi - ri - tum san - ctum do - minum et

spi - ritum, spi - ri - tum san - ctum do - minum et

vi - vi - fi - cantem,

vi - vi - fi - cantem, qui ex pa - tre fi - li - o -

vi - vi - fi - cantem, qui ex pa - tre

f marcato

qui ex pa - tre fi - li - o - que pro - ce - dit,

- que, fi - li - o - que pro - ce - dit,

fi - li - o - que, fi - li - o - que pro - ce - dit,

cre - do, qui - cum pa - tre

cre - do, qui - cum pa - tre

cre - do, qui - cum pa - tre et fi - li -

et fi - li - o si - mul a - do - ra - tur

et fi - li - o si - mul a - do - ra - tur

o si - mul a - do - ra - tur et con - glo - ri - fi -

et con - glo - ri - fi - ca - tur, qui lo - cu - tus est

et con - glo - ri - fi - ca - tur, qui lo - cu - tus est

ca - tur, qui lo - cu - tus est per - pro -

per — pro - phe - tas, cre - do,

per — pro - phe - tas, cre - do,

phe - tas, cre - do,

sf

Et u - nam san - ctam ca - tho - li - cam

Et u - nam san - ctam ca - tho - li - cam

Et u - nam san - ctam ca - tho - li - cam

f

ff

et a - po - sto - li - cam ec - cle - si - am,

et a - po - sto - li - cam ec - cle - si - am,

et a - po - sto - li - cam ec - cle - si - am,

f

ff

cre - do,

cre - do,

cre - do, con - fi - te -

The piano accompaniment consists of a treble and bass staff. The treble staff features a series of chords, some with triplets, and a melodic line. The bass staff provides a harmonic foundation with chords and a melodic line. Dynamics include *sf* (sforzando) and *f* (forte).

con - fi - te - or u - num ba - ptis - ma in re - mi -

con - fi - te - or u - num ba - ptis - ma in remi - ssi -

or u - num ba - ptis - ma in remi - ssi -

The piano accompaniment continues with a treble and bass staff. The treble staff has a melodic line with some triplets. The bass staff has a harmonic line. Dynamics include *sf* (sforzando).

ssi - o -

o - nem pec - ca - to - rum, in remi - ssi - o - nem pec - ca -

o - nem pec - ca - to - rum, in remi - ssi - o - nem pec - ca -

The piano accompaniment continues with a treble and bass staff. The treble staff has a melodic line with some triplets. The bass staff has a harmonic line. Dynamics include *sf* (sforzando) and *dimin.* (diminuendo).

nem pec.ca.to - rum, et ex - pe - cto
 to - rum, et ex - pe - cto
 to - rum, pec.ca.to - rum, et ex - pe - cto

p

pp

re - sur - re - cti - o - nem mor - tu -
 re - sur - re - cti - o - nem mor - tu -
 re - sur - re - cti - o - nem mor - tu -

cresc. poco a poco

cresc. poco a poco

cresc. poco a poco

cresc. poco a poco

o - rum, cre -
 o - rum, cre -
 o - rum, cre -

f

f

f

cresc.

do, et vitam ven-tu-ri, et vitam ven-

do, et vitam ven-tu-ri, et vitam ven-

do, et vitam ven-tu-ri, et vitam ven-

ff

P2

tu - ri, vi - tam ven - tu - ri sae - cu - li, et vi - tam ven -

tu - ri, vi - tam ven - tu - ri sae - cu - li, et vi - tam ven - tu - ri, et

tu - ri, vi - tam ven - tu - ri sae - cu - li, et vi - tam ven -

ff

Ped.

tu - ri, et vi - tam ven - tu - ri, ven - tu - ri
vi - tam ven - tu - ri, ven - tu - ri sae - cu - li,
tu - ri, et vi - tam ven - tu - ri, ven - tu - ri

ff

Ped. 6315

sae - cu - li, ven - tu - ri sae - cu - li,
 ven - tu - ri, ven - tu - ri sae - cu - li,
 sae - cu - li, ven - tu - ri sae - cu - li,

ff *marcato*

Ped. ✱

cre - do, cre - do,
 cre - do, et vi - tam, et
 cre - do, cre - do, et vi - tam, et

ff *f*

Ped. ✱ *Ped.* ✱ *Ped.* ✱

do, et vi - tam ven - tu - ri
 vi - tam ven - tu - ri, ven - tu - ri, ven - tu - ri
 vi - tam ven - tu - ri, et vi - tam ven - tu - ri

3

First system of the musical score. It consists of three vocal staves (Soprano, Alto, and Bass) and a piano accompaniment. The vocal parts sing the lyrics: "sae - cu - li, ven - tu - ri sae - cu -". The piano accompaniment features a complex texture with triplets and sixteenth-note patterns in both hands, marked with a forte (*f*) dynamic.

Second system of the musical score. The vocal parts continue with the lyrics: "li, a - men, a - men, a - men, a - men, a -". The piano accompaniment continues with a similar rhythmic pattern, marked with a forte (*f*) dynamic.

Third system of the musical score. The vocal parts conclude with the lyrics: "men, cre - do!". The piano accompaniment continues with a similar rhythmic pattern, marked with a forte (*f*) dynamic.

Nº 4. Offertorium.

Andantino. ♩ = 96.

Viol.

Cor. *p dolce*

p dolce

dimin.

Kann vom Chore oder von 3 Solostimmen gesungen werden.

dolce

Pro - pter ve - ri - ta - - - tem et

dolce

Pro - pter ve - ri - ta - - - tem et man - su - - -

dolce

Pro - pter ve - ri - ta - - - tem et man - su - - -

Fl.

p Cor.

p

Ped.

man - - - su - e - tu - - - di - nem et ju - - sti - -

e - - - tu - di - nem et man - su - e - tu - di - nem et ju - -

e - - - tu - di - nem et man - su - e - tu - di - nem et ju - -

Ped.

- ti - am, et ju - sti - ti - am et de - ducet te, et de - ducet
 sti - ti - am, et ju - sti - ti - am et de - ducet te,
 sti - ti - am, et ju - sti - ti - am et de - ducet te,

The piano accompaniment consists of two staves. The right hand features a melodic line with some grace notes and a final flourish. The left hand provides a harmonic foundation with chords and moving lines. A dynamic marking of *p* (piano) is present in the right hand.

te mi - ra - bi - li - ter dex - te - ra tu - a,
 et de - ducet te mi - ra - bi - li - ter,
 et de - ducet te mi - ra - bi - li - ter, mi - ra -

The piano accompaniment continues with a similar texture. The right hand has a melodic line with a *cresc.* (crescendo) marking. The left hand maintains the harmonic support. A *cresc.* marking is also present in the right hand.

mi - ra - bi - li - ter dex - te - ra tu -
 mi - ra - bi - li - ter dex - te - ra tu -
 bi - li - ter dex - te - ra, dex - te - ra tu -

The piano accompaniment concludes with a dense, rhythmic texture. The right hand features a complex, fast-moving melodic line. The left hand continues with a steady harmonic accompaniment.

p

a, au - di fi - li - a et vi - de et in - cli - na,

p

a, au - di fi - li - a et vi - de et in - cli -

a, au - di fi - li - a et vi - de et in -

dimin.

et in - cli - na au - rem

na, et in - cli - na au - rem, au - rem tu -

cli - na, et in - cli - na au - rem, au - rem

p

Feo.

tu - am, qui - a con - cu - pi - vit rex

- am, qui - a con - cu -

tu - am, qui - a con - cu - pi - vit

p

spe - ci - em tu - am, speci - em tu - - am, spe - ci - em tu - - -

pi - vit rex spe - - ci - em tu - - am, spe - ci - em, spe - ci - em tu - - -

rex spe - ci - em tu - - - am, spe - ci - em tu - - -

cresc. *f* *Cor.*

am, spe - ci - em tu - - - am,

am, spe - ci - em tu - - - am,

am, spe - ci - em, spe - ci - em tu - - - am,

pro - - - pter ve - ri - ta - - tem et

pro - - - pter ve - ri - ta - - tem et

pro - - - pter ve - ri - ta - - tem et

Ob. *p*

man - - - su - e - tu - - - di - nem, pro - - - pter

man - - - su - e - tu - - - di - nem,

man - - - su - e - tu - - - di - nem, pro - pter ve - ri -

dimin.

ve - ri - ta - - - tem, et man - -

pro - pter ve - ri - ta - - - tem,

ta - - - - - tem, et man - su - e -

cresc. *dimin.*

su - e - tu - di - - nem, et ju - sti - - - ti - am,

et man - su - e - tu - di - - nem, et ju - sti - ti -

tu - - - - di - - nem, et ju - sti - ti -

et ju - sti - ti - am, et de - ducet te,
 am, et ju - sti - ti - am, et de - ducet te, et de - ducet
 am, et ju - sti - ti - am, et de - ducet te,

p dolce

cresc.
 et de - ducet te mi - ra - bi - li - ter,
 te mi - ra - bi - li - ter dex - te - ra tu - a,
 et de - ducet te mi - ra - bi - li - ter, mi - ra -

p cresc.

f
 mi - ra - bi - li - ter dex - te - ra tu - a,
 mi - ra - bi - li - ter dex - te - ra tu - a,
 bi - li - ter dex - te - ra tu - a,

cresc. f

dex - te - ra tu - - - a, au - di fi - li - a et
 dex - te - ra tu - - - a, au - di fi - li - a et
 dex - te - ra tu - - - a, au - di fi - li - a et

f *dimin.* *p.*

vi - de, et in - cli - na, et in - cli - na
 vi - de, et in - cli - na, et in - cli - na
 vi - de, et in - cli - na, et in - cli - na

p *p dolce*

au - rem, au - rem tu - - - am,
 au - rem tu - - - am,
 na au - rem, au - rem tu - - - am, qui - a concu -

p

qui - a concu - pi - vit rex spe - ci - em tu - - am, *dimin.* *p*
 qui - a concu - pi - vit rex spe - ci - em tu - am, spe - ci - em tu - - am, spe - ci - em,
 pi - - vit rex spe - ci - em tu - - - am,
cresc. *f* Clar. *p*

p spe - ci - em tu - - am, spe - ci - em tu - - am,
 spe - ci - em tu - - am, spe - ci - em tu - - am,
 spe - ci - em tu - - am, spe - ci - em, spe - ci - em tu - - am,
 Fl. *p* Fag. *p*

qui - a concu - pi - - vit rex spe - ci - em, spe - ci - em
 qui - a concu - pi - - vit rex spe - ci - em, spe - ci - em
 qui - a concu - pi - - vit rex spe - ci - em
p

The image shows a musical score for the song "The Rose Tree". It features three vocal parts: Soprano, Alto, and Bass, each with the lyrics "tu - - - am.". Below the vocal parts is a Violin part, marked "Viol." and "pp". The score includes a piano introduction and a final chord. The key signature is one sharp (F#), and the time signature is 4/4. The score is written on a grand staff with three vocal staves and a piano/violin staff.

Nº 5. Sanctus.

Allegro. $\text{♩} = 88$.

Allegro. $\text{♩} = 88$.

Tutti. *f* San - - -

Tutti. *f* San - - -

Tutti. *f* San - - -

Allegro. $\text{♩} = 88$ San - - ctus, san - -

Allegro. $\text{♩} = 88$.

Magno. 3 1 6.

ff

Ped. ✱

Ped. ✱

ctus, san - - - ctus, san - - - ctus,

ctus, san - - - ctus, sanctus,

ctus, san - - - ctus, san - - - ctus, sanctus,

ff

Ped. ✱

Ped. ✱

Ped. ✱

6345

san - - - ctus, sanctus De - us Sa - ba - oth, ple - ni
 sanctus do - mi - nus, san - ctus, san - - - ctus, ple - ni
 sanctus do - mi - nus, sanctus De - us Sa - ba - oth,

sunt coe - li et ter - - - ra,
 sunt coe - li et ter - - - ra,
 ple - - ni sunt coe - li et

ple - ni sunt coe - li et ter - - ra glo - - ri - a
 ple - ni sunt coe - li et ter - ra glo - - - ri - a
 ter - - ra, ple - ni sunt coe - li et ter - ra glo - - - ri - a

ff

Ped. * *Ped.* * *Ped.* * *Ped.* *

tu - - - a, ho -

tu - - - a, ho - sanna in ex -

tu - - - a, ho - san - na in ex - celsis, in ex -

ff marcato

san - na in ex - celsis, in ex - cel - sis,

cel - sis, ho - sanna in ex - cel - sis,

cel - sis, ho - sanna in ex - cel - sis,

ff simile

be - ne - di - ctus, qui ve -

be - ne - di - ctus, qui

be - ne - di - ctus, qui ve -

p

- - - nit in no-mi-ne do-mi-ni, ho-

ve - - - nit in no-mi-ne do-mi-ni, ho-

- - - nit in no-mi-ne do-mi-ni, ho-

p

san-na, ho-sanna, ho-sanna, ho-

san-na, ho-sanna, ho-sanna, ho-

san-na, ho-sanna, ho-sanna, ho-

ff

ho-san-na in ex-celsis, in ex-cel-sis, ho-san-na

ho-sanna in ex-cel-sis, ho-sanna in ex-cel-sis, ho-san-na

san-na in ex-celsis, in ex-cel-sis, ho-sanna in ex-cel-sis, ho-san-na

7

in ex - cel - sis, ho - san - na, ho -
 in ex - cel - sis, ho - san - na, ho -
 in ex - cel - sis, ho - san - na, ho -

san - na in ex - cel - sis.
 san - na in ex - cel - sis.
 san - na in ex - cel - sis.

Nº 6. O salutaris.

Larghetto. ♩ = 60.

Ob.
 Clar.
 Fag.

Kann vom Chore oder von 3 Solostimmen gesungen werden.

p dolce
 O sa - lu -
p dolce
 O sa - lu - ta -
p dolce
 O sa - lu - ta -

Cor.
dimin.
p

ta - ris ho - sti - a, quae coelis pan - dis
 - ris ho - sti - a, quae coe - lis pan - - - dis
 - - ris ho - sti - a, quae coe - lis pan - - - dis

dimin. *p*

o - - sti - um; bel - - la premunt ho - sti - li - a
 o - - sti - um; bel - - la premunt ho -
 o - - sti - um; bel - - la premunt ho -

f *p* *f* *p* *f* *p*

bel - - la premunt ho - sti - li - a, da
 sti - li - a, bel - - la premunt ho - sti - li - a,
 sti - li - a, bel - - la premunt ho - sti - li - a,

f *p* *f* *p* *f* *p*

f *p dolce*

ro - - bur, fer au - xi - li - um, au - xi - li - um,

f *dolce* *p*

da ro - - bur, fer au - xi - - li - um, o

f *dolce* *p*

da ro - - bur, fer au - xi - li - um, o

cresc. *p*

o sa - - lu - ta - - ris ho - sti - a,

cresc. *p*

sa - - lu - - ta - ris, sa - lu - ta - - ris ho - sti - a,

cresc. *p*

sa - - lu - - ta - ris, sa - lu - ta - - ris ho - sti - a,

cresc. *p*

quae coe - - lis pan - dis o - sti -

p *cresc.* *f* *p*

quae coe - - lis, quae coe - lis pan - dis o - sti -

p *cresc.* *f* *p*

quae coe - - lis, quae coe - lis pan - dis o - sti -

um; *mf* bel - la premunt ho - sti - li - a, *cresc.* bel - la premunt ho -

um; *mf* bel - la premunt ho - sti - li - a,

um; *mf* bel - la premunt ho - sti - li - a,

sti - li - a, da ro - bur, da ro - bur, da ro - bur, fer au - xi - li -

cresc. bel - la premunt ho - sti - li - a, da ro - bur,

cresc. bel - la premunt ho - sti - li - a, da ro - bur,

um, o sa - lu - ta - ris ho - sti - a,

p dolce o sa - lu - ta - ris ho - sti - a,

p dolce o sa - lu - ta - ris ho - sti - a,

quae coe-lis pan-dis o - sti - um;

quae coe - lis pan - - - dis o - - sti - um;

quae coe - lis pan - - - dis o - - sti - um;

bel - la premunt ho - sti - li - a, da ro - - bur, fer au - xi - -

bel - la premunt ho - sti - li - a, da ro - - bur, fer au -

bel - la premunt ho - sti - li - a, da ro - - bur, fer au -

cresc. - li - um, fer au - xi - li - um.

cresc. xi - - - li - um, fer au - xi - li - um.

cresc. xi - - - li - um, fer au - xi - li - um.

Nº 7. Agnus Dei.

Larghetto. ♩ = 56.

Tutti. *f*

A - gnus, a - gnus

Tutti. *f*

A - gnus

Tutti. *f*

A - gnus, a - - - gnus

Larghetto. ♩ = 56.

*p**cresc.**f**f*

De - i, qui tol - lis pec - - ca - ta, pec - - ca - ta mun - -
 De - i, qui tol - lis pec - - ca - ta, pec - - ca - ta mun - -
 De - i, qui tol - lis pec - - ca - ta, pec - - ca - ta mun - -

di, mi - se - re - re no - - - bis;

di, mi - se - re - re no - - - bis;

di, mi - se - re - re, mi - se - re - re no - - - bis;

a gnus De - i,
 a - gnus, a - gnus De - i,
 a - gnus, a - - - - gnus De - i,

cresc.

qui tol - lis pec - - ca - ta, pec - - ca - ta mun - - di,
 qui tol - lis pec - - ca - ta, pec - - ca - ta mun - - di, mi - se -
 qui tol - lis pec - - ca - ta, pec - - ca - ta mun - - di,

p *f* *p* *f* *p* *f*

mi - se - re - re, mi - se - re - re no - - bis, qui
 re - re no - - - - bis, qui
 mi - se - re - re no - - bis, qui

f *p* *f* *p* *cresc.*

p tol - lis pec - ca - ta, qui tol - lis pec - ca - ta mun - di,
p tol - lis pec - ca - ta, qui tol - lis pec - ca - ta mun - di,
p tol - lis pec - ca - ta, qui tol - lis pec - ca - ta mun - di,

sempre p
do - na nobis pa - cem, do - na no - bis, do - na, do - na no -
sempre p
do - na nobis pa - cem, do - na no - bis, do - na, do - na no - bis, do - na
sempre p
do - na nobis, do - na nobis pa - cem, do - na no - bis,

p dolce

- bis pa - cem, do - na no - bis pa - cem, do - na no - bis pa -
no - bis pa - cem, do - na no - bis pa - cem, do - na no - bis pa -
no - bis pa - cem, do - na no - bis pa - cem, do - na no - bis pa -

cem, do - na no - bis pa - cem, do - na no - bis pa - - cem,

cem, do - na no - bis pa - cem, do - na no - bis pa - - cem, do -

cem, do - na no - bis pa - cem, do - na no - bis pa - - cem,

do - na no - bis pa - cem, do - na no - bis pa - cem, do - na no - bis pa - cem, do - na pa -

do - na pa - cem, do - na pa -

pa - cem, pa - cem.

- cem, do - na pa - cem, do - na pa - cem.

- cem, do - na pa - cem, do - na pa - cem.

p *dimin.* *pp* *f*

Nº 8. Religiöser Marsch.

Ausgeführt nach der Messe, am Krönungstage Karl X
während der Communion des Königs.

Grave. $\text{♩} = 69.$

Bl. *sempre dolce* Saiten *p* *p*

dolce *p* *p*

1. 2.

p

The musical score is written for piano and strings. It consists of six systems of staves. The first system includes a woodwind part (Bl.) and a string part (Saiten). The tempo is marked 'Grave' with a quarter note equal to 69 beats. The key signature has one flat (B-flat). The score includes various musical notations such as notes, rests, slurs, and dynamic markings like 'sempre dolce', 'dolce', and 'p' (piano). There are repeat signs and first/second endings in the fifth system.